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THE NATIONAL FILM BOARD AND TELEVISION

A Report Prepared for the Task Force
on Broadcasting Policy

February 3, 1986

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INTRODUCTION

This report has been limited by the time constraints of the contract deadline and the sometimes contradictory data from various sources. Due to the limitation in time, I have relied heavily on NFB information (except where indicated). However, NFB information is not always consistent with outside sources, nor do different sources within the Board always agree.

For example, I have used budgetary information from the production branches, production output from the laboratory (traffic control), telecast data from distribution services (computer center), audience ratings analysis from marketing officers, and lists of films rejected by CBC from interviews with the relevant French and English film officers. However, this information sometimes disagrees with the NFB annual report, or the annual distribution statistics report.

I could not rationalize all the conflicts, so I picked the best source available. This often meant the source which was the most comprehensive, or that best matched other data. I am sure that similar problems would plague any researcher attempting to use original data for unique analyses from any other institution. The staff at the NFB was most cooperative and deserves thanks for answering my repetitive and nit-picking questions at the expense of their ongoing tasks.

In my opinion, the numbers in this report are fair and reasonably accurate unless otherwise indicated in the text. The heading for each chapter identifies the mandate I was given, and the information requested by the Task Force (contract #36100-5-0440). Tables are placed at the end of each chapter, or in the appendices.

Kirwan Cox
February 3, 1986

I. TO PROVIDE A VERY BRIEF BACKGROUND HISTORY OF THE NFB WITH AN EMPHASIS ON THE CONTEXT IN WHICH THE BOARD WAS ESTABLISHED AND THE MANDATE IT WAS GIVEN.

1. NFB MANDATE AND HISTORY

A. The Mandate

The National Film Board is one of several agencies this country has established to serve as psychic buffers against the dominant cultural and communications forces of North America.

Its mandate is quite open: to interpret Canada to Canadians and the world. It is required not simply to show Canada, but to "interpret" Canada. The NFB can, according to its mandate, not only produce and distribute films, but have opinions.

B. History

The Canadian Government Motion Picture Bureau was established in 1918. The NFB came into being in 1939 and, as the successor agency, is the oldest continuously operated public film producer in the world. It was the brainchild of the "father of documentary film", John Grierson, who modelled it on his British General Post Office Film Unit.

Throughout its long history, the NFB has been remarkably responsive to the shifting, often subconscious, priorities of Canadian society.

* In the early '40s it evolved into an instrument of Allied wartime propaganda producing theatrical shorts seen by 10 million viewers weekly in North America.

* In the '50s the Board moved to Montreal and, after some struggle, French Production was established in response to the same social forces that spawned the Quiet Revolution.

* In the '60s, the NFB created "Challenge For Change/Société Nouvelle" and pioneered socially activist or responsive cinéma vérité in response to the concerns of that generation.

* In the '70s, the Board responded to the feminist movement with a unique audio-visual resource - Studio D - which has taken on world-wide significance.

* Also in the '70s, the Board de-centralized its production and set up Regional Studios across the country in both French and English.

* In the '80s, the NFB remains a fiesty public interest advocate on the issues that won't go away: equality, the environment, and disarmament.

Since the advent of television, the NFB has had serious problems reaching the public on a consistent basis, though it continues to reach organized audiences such as school children. In 1952, it largely lost its information role to the CBC and subsequently evolved into an advocate of cultural and social concerns: an advocate without access to the electronic distribution system.

II. TO DESCRIBE THE CURRENT NATURE OF THE NFB'S ACTIVITIES AND THE FUNCTIONAL ALLOCATION OF FUNDS, INCLUDING INFORMATION ON THE LINGUISTIC AND REGIONAL DISTRIBUTION.

TO DESCRIBE THE CURRENT POLICY OBJECTIVES AND STRATEGIES OF THE BOARD.

II. CURRENT OPERATIONS, PRODUCTION AND FUND ALLOCATIONS

A. Impact of Government Policies

The 1984 National Film and Video Policy adopted the thesis advanced by the Saumier (1970) and Applebaum-Hébert (1982) Reports. That thesis was that the National Film Board is an obsolete institution that should be marginalized as a research and training facility: roles that would serve the needs of the private sector, rather than the needs of the public.

Under the present Government, this Policy has prevailed and its major recommendations on the Film Board have been pursued. Consequently, the NFB has been undergoing a major internal reorganization and contraction characterized by:

* loss of traditional operations such as government-sponsored production, international and some domestic distribution offices, and its still photography role;

* a decline in budget from $78.5 million in 1983-1984 to $74.9 million in 1985-1986 (in current dollars);

* reduced status since Telefilm has functionally supplanted the Board as the chosen instrument of government film policy;

* increased contracting to, and co-production with, private sector film producers; and

* staff cutbacks of more than 20% (from 1,000 to 800 employees).

This ongoing diminution of the Board's role, budget and status has had a powerful impact on its operations and allocation of funds. Specifically, it has reduced cost recovery, programming autonomy and staff morale.

Reduced cost recovery: The percentage of the Board's budget covered by revenues has declined from approximately 28% six years ago to 18% in 1984-1985. This trend reflects the

revenue lost through the reduction and final removal of the sponsored film program, and reduced sales of prints and services.

Reduced programming autonomy: As dollars available to production have declined over the years, the Board's dependence on co-production and pre-sale arrangements has increased. Since the Board's partners in these ventures do not necessarily share its mandate or purposes, compromises in the program planning, if not the integrity, of NFB production have been inevitable.

Lowered morale: Hiring freezes and forced early retirements have meant an aging and demoralized staff, loss of creative continuity, and the hit or miss transmission of expertise.

B. Policy Objectives and Strategies

In July, 1985, NFB management responded to the Film Policy by presenting a Five Year Operational Plan. Under its provisions:

* the NFB's distribution and marketing functions are being incorporated into the operations of French and English Production;

* market research methods are being employed to identify target audiences;

* research/development and training functions of the Board are being re-emphasized;

* an internal reorganization of the Board's structure is underway, consolidating all regional production and distribution offices into twelve audio-visual centres.

* expanded television distribution is being sought (i.e. commercial VCR sales and rentals, and application for an NFB cable Youth Channel).

Insofar as television is concerned, the Board's policy is somewhat opportunistic: wait for television access routes that may appear. These potential points of entry include the Parliamentary channel; the Young Canada network licence application; a better deal on CBC-1; and access to a once and future CBC-2. The Board does, of course, take advantage of other unforeseen opportunities - such as the European consortium TV-5 - as they occur.

C. Allocation of Funds

The changes outlined above are evident in the Board's 1985-1986 budget which differs significantly from the budgets of preceding years as Tables 1 and 1A indicate.

Production expenditures for the last four years by language and region are set out in Table 2. The increase in production funding (approximately 25% for French Production and 18% for English Production in constant 1971 dollars) reflects the management priority to re-allocate internal resources, which are declining overall, to boost production. This is particularly evident in French and regional production.

D. Production Output

NFB French and English Production average 90 original films* per year. Total running time of these films is approximately 50 hours. Their average length is 35 minutes but they range from two hour feature films to one minute vignettes.

Roughly two-thirds (60 films/32 hours) are produced in English, and one-third (30 films/18 hours) are produced in French. They are also produced in various genres: live action; animation; documentary; and short or feature length drama.

The Board's production can be divided into four categories:

1. Original productions (may include television pre-sale);

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* excluding versions, multi-media, film clips, and sponsored films not produced in-house

2. Films sponsored in whole or in part by government departments, and produced by either the NFB or the private sector (private sector sponsored films are being moved to Supply and Services);

3. Co-production with public or private partner(s), with or without Telefilm involvement; and

4. Co-financed productions or other collaborative arrangements whereby several participants pool financial resources. In such arrangements, the NFB contributes services and/or cash, and may or may not control production or hold distribution rights.

Categories three and four are increasingly common as the Board is less and less capable of providing the full cost of major productions on its own. Table 3 outlines NFB production by branch and region, and Table 4 shows production by language and financing (original, co-production, co-sponsored).

E. Regional Production Studios

1. English Studios

Over the last decade, five English regional production studios have been established in Toronto, Halifax, Winnipeg, Edmonton and Vancouver. These studios now produce 32% of all NFB films made in English (30% of total running time) and consume 29.6% of the annual budget for English Production.

The English regional production system has reached maturity and appears to be successfully developing new talent and supporting local filmmaking communities while producing increasingly high quality work - often with a clear cut regional viewpoint - for national exposure. Several award-winning films, including the Academy Award nominees "After the Axe" and "Nails", have been produced in the regional studios by independent filmmakers. These studios are now undertaking major high-profile series, such as "Economics" in Vancouver or "Metis" in Winnipeg, segments of which are being produced by other studios across the country with largely freelance talent.

While the Board has not yet achieved its stated objective of 50% of English Production undertaken in the regions, its track record on regional involvement is considerably stronger than that of most other Federal film agencies. At the time of the Applebaum-Hébert Report, the Winnipeg Filmmakers Group stated that, aside from the Canada Council, the NFB was the only such Federal agency to take its regional responsibilities seriously.

2. French Studios

In French Production, the three regional studios are located in Moncton, Toronto, and Winnipeg. Over the last three years they have produced 13.1% of the titles in French (12.4% of total running time), and spent 16.4% of the budget for French Production.

These French language studios remain more or less a training operation serving relatively small local francophone populations. For that reason they may well be more important to the sense of cultural future within these communities than their English counterparts.

3. Impact on Headquarters Operation

Important as these studios have been for the country, they have proven a mixed blessing for the NFB. Logistically they are complex, and financially they are expensive in an era of fiscal restraint.

Many filmmakers working at headquarters in Montreal in French and English resent the regionalization program as a drain on scarce production funds. For some French filmmakers, the program is seen as an attempt to mirror an English priority which is invalid from a Quebec perspective. For anglophone filmmakers there is an intangible cultural and intellectual loss as veterans have been dispersed to the regions to set up these studios and new talent working in the regions does not come to Montreal to add the necessary yeast to the aging headquarters operation.

F. Studio D

The ten year old women's studio within English Production is a unique operation. It is the only ongoing public women's film production centre anywhere in the world and thus attracts a large and attentive audience, nationally and internationally.

In recent years, this studio has generated much of the Board's public visibility by producing some of its most popular, most acclaimed, and most controversial films. As with the animation studio, its awards are disproportionate to its volume of production, and its titles are among the most heavily booked in the NFB catalogue.

Studio D's relatively small budget ($1.9 million annually) is indirectly supplemented by the Federal Women's Film Program which assists in finding financing for significant projects by and for women.

G. Aid Programs

In calculating the output of the NFB, it is important to consider the "PAFFPS" (English) and "PAPA" (French) programs of aid to independent filmmakers (usually young, under-financed, and geographically out-of-the-way).

In English Production, this aid amounted to $1,094,929 for 155 projects in 1984-1985, rising to $1,146,983 for 147 films in 1985-1986. French Production allocated $163,000 for this purpose to 29 projects in 1984-1985, and $320,000 in 1985-1986.

These programs have generated severe criticism within the private sector services industry (labs and post-production houses) which maintains that the NFB is giving away services that otherwise would be purchased from them. The NFB counters that the majority of these projects would not be undertaken, or completed, without the Board's assistance.

H. Specialized Activities

In addition to its film output, the NFB undertakes several other activities.

* The multi-media studio produces filmstrips, slide sets and other products for the educational market. This studio is a major source of Canadian material in these formats for schools.

* NFB films are versioned or translated into the other official language, as well as many other languages, for domestic and foreign distribution. The Board's production exceeds the capacity of this studio and, consequently, many NFB films are never translated.

* The Board packages or versions films for specific markets, such as a school version of a television hour.

* There is also production of film clips, videocassettes, teaching materials, and publicity materials for NFB films.

I. Audience Objectives

English Production's 1985-1986 program plan listed 281 projects. These exclude multi-media formats, but include films carried over from the previous year, as well as script or research projects which may never become films. Of these 281 projects:

* 96 (40 dramas) were aimed primarily at a television audience, though sometimes versioned for school use;

* 89 were aimed at the school audience;

* 60 were directed to a community or specialized audience; and

* 36 were special projects (such as Colin Low's Imax film for Expo '86), or the audience was not yet identified.

The majority of NFB films are aimed at non-television audiences which, it should not be forgotten, continue to exist - especially in the form of six million children sitting in classrooms. Whether or not the NFB's emphasis on the educational and community market in its program planning is a matter of making a virtue out of necessity, these films are needed and used in the schools.

Over half of the half million annual bookings from NFB libraries are to teachers and other educational users. School systems have their own prints as well. In 1975, the NFB surveyed education system libraries and found that 21% of all 16mm prints held were NFB titles (which was up from an estimated 15% in 1959). More significantly, 41% of all 16mm films used in the classroom were NFB titles.

TABLE 1

TOTAL NFB BUDGET
(1982 - 1985)
(000's)

	1982-1983		1983-1984		1984-1985	
INCOME						
Parliamentary Vote	$52.786	(75.7%)	$57.828	(73.7%)	$61.584	(82.2%)
Other Income						
- Sponsored Program (contracted and NFB)	8.470	(12.1%)	11.834	(15.0%)	6.463	(8.6%)
- Sales - Prints & Services	6.286	(9.0%)	6.315	(8.0%)	4.015	(5.3%)
- Rentals and Royalties	2.076	(2.9%)	2.367	(3.0%)	2.196	(2.9%)
- Other	0.094	(0.2%)	0.109	(0.2%)	0.702	(0.9%)
TOTAL	$69.715	(100%)	$78.454	(100%)	$74.962	(100%)
EXPENDITURE						
Production: *						
- English	$18.535	(26.6%)	$18.833	(24.0%)	$22.544	(30.1%)
- French	8.739	(12.5%)	10.904	(13.9%)	10.910	(14.6%)
- Stills	0.726	(1.0%)	0.843	(1.1%)	0.537	(0.7%)
- Contacts Sponsored Program	3.226	(4.6%)	6.281	(8.0%)	1.800	(2.4%)
SUB-TOTAL	$31.299	(44.7%)	$36.863	(47.0%)	$35.791	(47.7%)
Distribution	$14.970	(21.5%)	$15.329	(19.5%)	$15.091	(20.1%)
R & D	0.600	(0.9%)	0.628	(0.8%)	0.922	(1.2%)
- Administration and Other (Cost of sales, Government and Tenant Services, Equipment, etc.)	22.912	(32.8%)	25.631	(32.6%)	23.153	(30.8%)
TOTAL (current dollars)	$69.715	(100%)	$78.454	(100%)	$74.962	(100%)
(constant 1971 dollars) **	$24.555		$26.923		$24.739	

* Includes NFB produced sponsored films, while contracted private sector sponsored films are listed separately under "Contract Sponsored Program".

** Based on consumer price index; 1971 = 1.0; 1983 = 2.728; 1984 = 2.914; 1985 = 3.03.

TABLE 1A

TOTAL NFB BUDGET

1985 - 1986*

INCOME		
Parliamentary vote	$61.959	(82.6%)
Other Income		
- Sponsored Program	8.701	(11.6%)
- Sales - Prints & Services	2.312	(3.0%)
- Rentals and Royalties	1.882	(2.5%)
- Other	0.090	(0.1%)
TOTAL	**$74.944**	(100%)
EXPENDITURE		
English		
Production	$25.189	(33.6%)
Distribution	6.153	(8.2%)
French		
Production	$11.418	(15.2%)
Distribution	2.252	(3.0%)
Contract Sponsored	0.951	(1.2%)
Services - Distribution	4.983	(6.6%)
R & D	0.863	(1.0%)
Administration and Others	22.873	(30.5%)
TOTAL	**$74.944**	(100%)

* Reflects Five Year Plan re-organization

TABLE 2

NFB ENGLISH PRODUCTION BUDGET *
(1982 - 1986)
(000's)

	1982 - 1983	1983 - 1984	1984 - 1985	1985 - 1986
Headquarters	$10.400 (70)	$10.843 (70)	$11.919 (68)	$12.230 (59)
Regions	4.418 (30)	4.602 (30)	5.129 (29)	7.728 (37)
Private Sector Aid (PAFFPS) **	-	-	.200 (1)	.200 (1)
FWFP ***	-	-	.326 (2)	.510 (2)
TOTAL:	$14.818(100)	$15.445(100)	$17.574(100)	$20.668(100)

NFB FRENCH PRODUCTION BUDGET**
(1982 - 1986)
(000's)

	1982 - 1983	1983 - 1984	1984 - 1985	1985 - 1986
Headquarters	$6.453 (81)	$9.259 (90)	$8.663 (79)	$9.981 (80)
Regions	1.470 (19)	.981 (10)	2.271 (20)	2.040 (17)
Private Sector Aid (PAPA)	-	-	.163 (1)	.320 (3)
TOTAL:	$7.923(100)	$10.240(100)	$11.097(100)	$12.341(100)

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* Excludes sponsored production, and technical adjustments will cause divergence from allocation in total NFB budget.

** Branch allocation, but total spent from all studios was $1.094 M in 1984 - 1985 spread over 155 projects.

*** Federal Women's Film Program is a program to assist Government departments in co-financing women's films, usually with Studio D.

**** Includes sponsored production, and technical adjustments each year (operating surplus or deficit) will cause divergence from allocation in total NFB budget.

TABLE 3
NFB FILMS BY PRODUCTION BRANCH AND REGION
(1982 - 1985)

	Orig. No.	Orig. Minutes	Co-Prod. No.	Co-Prod. Minutes	Sponsored No.	Sponsored Minutes	TOTAL No.	TOTAL Minutes	Hours
ENGLISH PRODUCTION									
1982-1983									
HQ	17	(445)	12	(636)	5	(102)	34	(1183)	19.7
Regions	12	(447)	4	(148)	3	(41)	19	(636)	10.6
TOTAL	29	(892)	16	(784)	8	(143)	53	(1819)	30.3
1983-1984									
HQ	14	(366)	18	(816)	7	(157)	39	(1339)	22.3
Regions	14	(251)	6	(217)	1	(26)	21	(494)	8.2
TOTAL	28	(617)	24	(1033)	8	(283)	60	(1833)	30.5
1984-1985									
HQ	31	(947)	16	(514)	2	(37)	49	(1498)	25.0
Regions	11	(394)	6	(211)	-	-	17	(605)	10.0
TOTAL	42	(1341	22	(725)	2	(37)	66	(2103)	35.0
FRENCH PRODUCTION									
1982-1983									
HQ	14	(753)	13	(497)	-	-	27	(1250)	20.8
Regions	4	(203)	-	-	-	-	4	(203)	3.4
TOTAL	18	(956)	13	(497)	-	-	31	(1453)	24.2
1983-1984									
HQ	17	(437)	9	(333)	-	-	26	(770)	12.8
Regions	7	(184)	-	-	-	-	7	(184)	3.0
TOTAL	24	(621)	9	(333)	-	-	33	(954)	15.9
1984-1985									
HQ	21	(586)	4	(228)	1	(81)	26	(895)	14.9
Regions	1	(26)	-	-	-	-	1	(26)	.4
TOTAL	22	(612)	4	(228)	1	(81)	27	(921)	15.4

NOTE: 5 English HQ studios (including multi-media) and 5 French HQ studios (including versions)

5 English regional studios (Vancouver, Edmonton, Winnipeg, Toronto, and Halifax) and 3 French (Winnipeg, Toronto, and Moncton).

TABLE 4

NFB FILMS PRODUCED BY LANGUAGE*

	ORIGINAL	CO-PRODUCTION	SPONSORED	TOTAL
1982-1983				
ENGLISH	27	15	8	50
FRENCH	16	13	-	29
OTHER **	4	1	-	5
	47	29	8	84
1983-1984				
ENGLISH	26	24	5	55
FRENCH	21	9	3	33
OTHER	5	-	-	5
	52	33	8	93
1984-1985				
ENGLISH	38	22	-	60
FRENCH	14	4	2	20
OTHER	12	-	1	13
	64	26	3	93
AVERAGE	54	30	6	90

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* Production by language is not identical to production by Branch or Studio.

** "Other" usually means bi-lingual, non-lingual, or multi-Lingual.

III. TO REPORT ON THE DEGREE TO WHICH NFB PRODUCTIONS HAVE HAD ACCESS TO TELEVISION EXHIBITION IN CANADA.

III. TELEVISION ACCESS

A. CBC

1. NFB Broadcasts

As Table 5 demonstrates, the CBC is the primary means for NFB films to reach the domestic television audience.

* CBC (all stations) represents 39% of all telecasts (including cable and pay-TV), and 55% of all non-cable telecasts (including educational TV), in English.

* Radio-Canada (all stations) is relatively more important, representing 62% of all telecasts, and 69% of all non-cable telecasts, in French.

* Network broadcasts on both CBC and Radio-Canada represent roughly 25-30% of all hours of NFB film telecast (including pay-TV, cable, and educational TV), but most of this time is limited to the owned and operated stations.

NFB access to CBC depends on:

* Co-production or pre-sale with the network, which guarantees coveted prime-time telecast, promotion, and significant financial participation, but also decreases NFB visibility and programming autonomy;

* Post-production network sales which are much more risky, offering:
  - less revenue,
  - poorer time slots and weaker promotion, and
  - a higher rate of rejection, especially on the English network;

* Spot bookings by each station, especially for filler or to solve some other local scheduling problem. This represents the greatest quantitative access for NFB films to the CBC/RC, and the least satisfactory from the NFB's viewpoint.

2. NFB Rejections

CBC/RC refuses to broadcast almost as many of the NFB's titles as it accepts for both networks (see Table 6 and appendix B):

* CBC/RC prime-time original network broadcasts of NFB films (213) over the last six years represent 36% of the Board's film production during this period (592 titles, excluding Canada vignettes); and

* CBC/RC network rejections (198) represent 33% of the NFB's output.

However, there is a significant difference between the English and French services.

* Radio-Canada's 120* original prime-time network telecasts amounted to 50% of the 240 French and non-lingual films produced by the NFB. RC rejected 79 films offered for telecast by the NFB, and another 41 films were not offered.

* CBC's 93** original prime-time network telecasts represented only 23.4% of the 397 English and non-lingual films produced. CBC rejected 119 NFB films and another 185 were not submitted for network telecast.

The primary reason given by the CBC for its relatively restricted use of NFB films on the English network (see Table 7) is limited air time. The NFB has long been told that there is no radical solution to this problem except CBC-2/Télé-2.

Other reasons for rejection of these films include the following.

* Poor technical or creative quality - This is a subjective judgment but undoubtedly accurate in some cases if not in others.

* Sponsorship - A film on Third World development sponsored by CIDA might be rejected regardless of content or quality.

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* Some of these telecasts were French versions of English films.

** Virtually none were English versions of French films.

* Redundant content - The CBC has shown a film on this subject recently.

* Language version - A film is available only in a dubbed or sub-titled version and therefore unacceptable. The English network is particularly sensitive to sub-titles, while the French network is more open.

* Inappropriate for a television audience - A significant number of NFB films are not designed for a "TV audience", either in style or length. These films, whether or not they would be of interest to a minority or specialized audience, do not rate high enough in the network's priorities to survive the fight for scarce air time.

* Contravenes CBC's "journalistic standards" - Some of the NFB's documentaries take a point of view and that contravenes CBC's journalistic standards. For example, "If You Love This Planet" is anti-nuclear war. It was originally rejected on the grounds that it did not meet CBC's journalistic standards, but later was telecast on the 'Journal' as a part of a news story on its Academy Award win.

  In other cases, a film may deal with a controversial subject such as abortion ("Abortion: Stories from North and South", or "Democracy on Trial: The Morgentaler Affair"), or racism ("Home Feelings" which was telecast on the Toronto station), or deal with a subject in a controversial way ("The Kid Who Couldn't Miss" - also used footage from the stage play about Billy Bishop broadcast by CBC - or "Magic in The Sky" which was critical of the CBC service in the north), or previously covered in news stories ("Incident at Restigouche"). In one difficult case, "Not a Love Story" had both hard core footage and an unjournalistic viewpoint.

  Because they are often pointed in their view, and designed for community screenings, Studio D films seem to have a particular problem reaching their audience through CBC network television.

Of the 119 NFB films rejected for network telecast by the CBC since 1979:

* 16 were sponsored (7 produced by the private sector);

* 10 were co-productions (including one originally in French with Radio-Canada);

* 16 were French-language original productions;

* 27 were regional productions;

* 15 are among the 100 most popular NFB titles requested from 2100 titles in the English catalogue; and

* 24 of these films have won 68 awards (including one winner of 9 awards).

Of the 79 NFB films rejected by Radio-Canada since 1979:

* 11 were sponsored (4 by the Federal Women's Film Program);

* 9 were co-productions (one originally in English with CBC);

* 24 were English language original productions;

* 9 were regional productions; and

* 7 have won 11 awards (including one winner of 4 awards).

3. Audience Access to the NFB

The majority of Canadians depend on television to see NFB films, and they must depend largely on publicized telecasts on CBC/RC to access NFB films on television (see Table 8). Where it is available, many Canadians have the alternative of the educational networks which show many NFB films rejected by CBC/RC.

Consequently, television access to NFB films is very uneven across the country, depending on:

* the policies and schedule of local stations;

* whether there is an education network available (especially Knowledge Network);

* whether the national network watched is CBC or Radio-Canada;

* whether the viewer has access to PBS (especially KCTS in Seattle), and so on.

The cable subscriber in the Vancouver area has relatively good access (as far as that goes), as does the bilingual cable subscriber in Montreal. However, the cable non-subscriber in the Maritimes would rarely be able to see NFB films on his TV screen. Of course, the work of French production is inaccessible to the English audience, and, to a lesser degree, the reverse is true.

Over the last five years, as Tables 9 and 10 demonstrate, the average audience for NFB films in prime time has been 568,000 in English and 390,000 in French. The non-prime-time audience has averaged 202,000 in English and 121,000 in French. However, the average audience for NFB films has been gradually declining (when completed, the 1985-1986 year might prove an exception).

The reasons for this decline might have as much to do with the CBC's overall viewership, or the promotion and competitive scheduling for individual titles, as it does with the popular appeal of NFB films. When the NFB can build an audience with a series, it has done much better. For example, the seven-part series "WAR" had an average audience of 1,022,000 during its first run in 1983 on the full English network.

4. The Quid Pro Quo

In its brief to the Task Force, CBC acknowledged the difficulty that NFB films have getting on the TV networks, pointing out that a second CBC channel would solve the problem of limited time for NFB material, but adding:

> "It would then be up to the Film Board to decide to focus more of its production on the kind of television programs the CBC needs and which

> recognize the CBC's special responsibilities in journalistic programming and the treatment of controversial subjects."

If the NFB could adapt to the CBC's programming policies, the brief says, then "almost the entire output" of the NFB could be put on CBC 1 or 2 (one assumes that means 2). This is a little like a news editor telling an editorial writer that he must get rid of his opinions if he wants to be published anywhere in the newspaper.

Since these opinions may attract a small audience, they would be even less welcome by the "commercial standards" of the private-sector broadcasters.

Another solution might be to accomodate more opinions on the national electronic press, even if this means establishing an "editorial page" where opinions are clearly identified and balanced over time.

B. Private Broadcasters

1. CTV

The type of film the NFB produces is rarely, if ever, of interest to CTV. The commercial network last broadcast an NFB film ("Why Rock The Boat?") in 1980-1981.

However, some of CTV's affiliates do purchase NFB films, often in 1,000 minute contracts (unlimited runs for one or more years), as a cheap source of Canadian content. The cost of a 1,000 minute contract varies according to the station's advertising rate, from $.55-$5.50 per minute. Viewing times also vary widely, but for obvious commercial reasons, NFB films run in poor-viewing hours.

Access to NFB films on CTV affiliate stations depends on location. CFQC-Saskatoon has averaged about 36 hours per year over the last six years while CKY-Winnipeg, or CKCW-Moncton, haven't run a single NFB film since the CTV network carried "Why Rock The Boat?".

2. Global

At the height of its re-licensing concerns in 1982-1983, Global made liberal use of NFB films with 534 telecasts totalling nearly 200 hours (probably more than any other broadcaster that year). However, that peak has declined rapidly to 61 telecasts of 22 hours in 1984-1985 - still good by private-sector standards.

Also, Global recently purchased the Morgentaler film after the CBC's rejection, but couldn't sell a single commercial minute because of the film's controversial content. Despite this experience Global, unlike any other private broadcaster, seems to be willing to follow through on pre-sale arrangements for other programs.

3. TVA

The purchasing record of the French commercial network is worse than CTV. In the last six years, it has broadcast a single NFB short film (at least CTV telecast two features in the 1979-1981 period). TVA shows that the commercial imperative transcends the language barrier and precludes purchasing NFB films, no matter how good or inexpensive.

With the single exception of CHAU-Carleton (which is also a CBC affiliate), no TVA affiliate has telecast a significant number of NFB films. CFTM-Montreal and CFCM-Quebec have purchased nothing.

4. Independent Stations

Most independent private broadcasters do purchase NFB films (often in 1,000 minute contracts described above) because they are a source of very cheap out-of-studio Canadian content. In some cases, such as CITV-Edmonton, NFB material is only used as filler. In other cases, NFB films will be packaged into half-hour or hour series (albeit sometimes at 6 a.m.).

Private stations vary wildly in their use of NFB films from year to year. CHCH-Hamilton dropped from 7,176 minutes telecast to 0 in two years and back up to 2,189 minutes the next year. CITV-Edmonton moved from 48 minutes to 986 to 0 over three years.

The French COGECO stations in Sherbrooke and Trois-Rivières average about 2,000 minutes per year, which is good for a private French-language station.

C. Educational Broadcasters

TV-Ontario, Radio-Québec, Alberta Access, and Knowledge Network are very important users of NFB films, though their audiences are relatively small. For example, Knowledge Network is a closed circuit system with a minuscule budget, but accounts for over one third of all the hours of NFB material telecast in British Columbia (covering 1,000 telecasts and 12,000 minutes each year since 1982-1983).

The educational broadcasters also provide a non-commercial alternative to the CBC or Radio-Canada so some NFB films rejected by these national networks can get regional exposure. In fact, Radio-Québec is available to the majority of francophone viewers and gives the NFB a valuable second option to access the television audience. This alternative doesn't exist on a national scale in English Canada except, ironically, PBS which reaches 4.9 million Canadian homes on cable and satellite.

TV-Ontario has broadcast 40 original NFB films during the last two years, with 26 repeats. In 1983-1984, there were 34 telecasts (1,593 minutes) and in 1984-1985, 32 telecasts (1,379 minutes).

Since 1980, Radio-Québec has had a total of 101 telecasts of NFB films (57 originals and 44 repeats), averaging about 20 telecasts and 900 minutes each year. In 1983-1984, there were 24 telecasts (1,509 minutes) and in 1984-1985, there were 36 telecasts (805 minutes). Nearly all have been in prime time. The NFB represents about 4% of all Radio-Québec acquisitions and 3% of the acquisitions budget.

ACCESS Alberta has become a much heavier user of NFB films since it went on satellite in January 1985 (where it draws 300,000 unduplicated adult viewers per week). During the current contract, which covers an 18 month period from January 1985 to June 1986, ACCESS will have purchased 3,270 minutes of

NFB films - up from 290 minutes during the previous three years. These films are being used in two prime time series (on western Canada and the history of Canadian film) averaging two telecasts per week. In addition, about 280 minutes of filler are being used five times each day averaging five minutes per telecast. Over 18,000 minutes will be telecast during the 18 month period.

The above figures have been supplied by the broadcasters. NFB figures, which appear in Appendix A, are not as reliable.

D. PBS

The ad hoc "Canadian" PBS network of 10-14 border stations organized by Bill Nemtin out of KCTS-Seattle operated for three years (1980-1983). During that time NFB films (including films rejected by CBC such as "Magic in the Sky" or "Daisy-Story of a Facelift" seen on the full PBS network) constituted about 70% of the 15 hours per year of Canadian programming shown. However, with only 7% of the PBS budget, this consortium proved to be too small a market to be economically viable as a program purchaser.

Nemtin is now working for the Detroit PBS station that is transmitted on the CANCOM satellite package. This Canadian satellite carriage has meant an increase of $100,000 per year in Detroit's $10 million revenue, and the programming of about 100 hours of Canadian material per year. Most of that comes from TV-Ontario, and an increasing number of Broadcast Fund projects. NFB represents only 2-3 hours annually.

Therefore, PBS is no longer the consistent national alternative for NFB films that it once was.

E. Other Services

1. Cable

NFB films have some access to TV via cable-originated services. However, use of NFB films on English cable systems has been declining steadily over the last four years from 2500

telecasts in 1981-1982 to 670 in 1984-1985. In French, use has also fallen off (from 1,800 telecasts in 1980-1981 to about 200 annually since) while Videotron attempts to get NFB films free of charge.

It would appear that NFB access to cable would require new CRTC regulations concerning use of the community channel, and/or elimination of the small charge now made by the NFB based on number of cable subscribers.

2. Satellite/Pay-TV

Discretionary services, as well as off-air broadcasters, have relied on the NFB for cheap Canadian programming while they are in their start-up phase. For example, TVEC depended on the NFB for 250 hours of French programming for its short-lived pay-TV service, as did Superchannel-Ontario, until both were merged with First Choice/Premier Choix. Following the consolidation of these channels, the NFB is no longer available on pay-TV except as filler.

When the French-language CANCOM satellite channel TCTV started, it broadcast 2,600 minutes of NFB films each year. Once the TVA signal was carried by CANCOM instead, the NFB disappeared from TCTV. The only discretionary service now showing a significant number of NFB films is tiny Worldview in B.C.

The NFB is a partner in the Canada-Quebec Consortium organized to participate in the European French-language service TV-5. The NFB will provide 35 hours of French-language programming in the first year, or about 17% of the total Canadian contribution of three hours weekly. Unlike other such services, the NFB is a partner in this venture and, presumably, will not disappear from the schedule after the start-up phase.

F. NFB TV Revenue

It should be emphasized that revenue has not been the NFB's priority in its relationship to the television market. Also, revenue shown in Table 12 does not necessarily include NFB

revenue from co-production or pre-sale arrangements (which is very important for NFB TV production). With these caveats in mind, it seems clear that NFB earnings from the TV market are smaller than the Board's output and inventory would seem to justify.

In general, broadcast revenue is both erratic and, in constant dollars (see Table 13), declining from a 1981-1982 peak. Home video and electronic reproduction rights have been growing and now represent about half the revenues generated by the broadcast market.

At the same time, Table 13 shows that the NFB's total sales and royalty revenues in Canada have been declining for five years, with TV revenue now representing about half of this total figure.

TABLE 5

NFB TELECASTS BY STATION AFFILIATION
(1979 - 1985)

	CBC*	OTHER BROADCASTERS	CABLE	PAY-TV	EDUCATONAL** NETWORKS	TOTAL
ENGLISH						
1979-80	4,303	2,083	1,268		171	7,780
1980-81	3,793	1,068	1,763		60	6,684
1981-82	3,552	910	2,491		118	7,071
1982-83	3,122	1,708	1,493		819	7,142
1983-84	2,743	1,349	1,157	226	2,064	7,539
1984-85	2,704	738	670	175	352	4,570
FRENCH						
1979-80	217	6	1,249			1,471
1980-81	1,331		1,792		121	3,244
1981-82	1,237	3	143			1,383
1982-83	1,204	82	178		99	1,563
1983-84	1,185	63	355	868	351	2,822
1984-85	1,658	435	240	-	234	2,168

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* Includes O & O's, affiliates, and supplementary stations (61 English and 23 French).

** Includes TV Ontario and Knowledge Network in English, and Radio-Québec in French. However, numbers are incomplete and Alberta Access is unavailable. Some educational telecasts are reported on cable.

NB - Telecast reporting is uneven, and these statistics should be used with caution, but they are the best available.

TABLE 6

COMPARISON OF NFB TITLES PRODUCED, BROADCAST, AND REFUSED ON CBC/RADIO-CANADA NETWORKS (1979-1985)

	NFB FILMS PRODUCED			NFB FILMS BROADCAST ON NETWORK CBC/RC (Prime time & Original Telecast)		NFB FILMS REFUSED FOR NETWORK BROADCAST	
	ENGLISH	FRENCH	OTHER	ENGLISH	FRENCH	ENGLISH	FRENCH
1979-1980	75(34)	65(7)	4	15	20		
1980-1981	56(21)	23	13	14	22		
1981-1982	57(4)	25	5	9	13		
1982-1983	49(1)	29	5	12	32		
1983-1984	55	33	5	25	9		
1984-1985	60	20	13	18	24		
Sub-total	352(60)	195(7)	45	93	120	119	79
TOTAL	592 * (100%)			213 ** (36%)		198 *** (33%)	

Percentage of available English or Other (Bi-Lingual, Non-Lingual) Films (397), Broadcast on CBC (93): 23.4%.

Percentage of available French or Other (Bi-Lingual, or Non-Lingual) Films (240), Broadcast on R.-C. (120): 50%.

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* 592 includes Co-productions and NFB sponsored films, excludes contract films and Canada vignettes (in parentheses).

** 213 includes a small number of films broadcast on both English and French network, and excludes some original productions broadcast in non-prime time.

*** 198 films officially presented by the NFB for network broadcast and refused, including 16 original French titles rejected by CBC, and 24 original English titles rejected by Radio-Canada.

TABLE 7

COMPARISON OF PRIME TIME CBC/RC BROADCASTS AND NFB PRODUCTION - HOURS (1982 - 1985)

ANNUAL AVERAGE	ORIGINAL HOURS BROADCAST ON CBC/RC IN PRIMETIME		ORIGINAL HOURS PRODUCED BY THE NFB	
	FRENCH	ENGLISH	FRENCH	ENGLISH
(82/83 - 84/85	17	14.3	18.5	31.9

NOTE Radio-Canada takes many more French versions of original English productions than CBC does of original French productions, including films rejected by the CBC, i.e. "Daisy - Story of a Facelift", "Biosphere", and "If You Love This Planet" (seen as a news story on The Journal).

NFB productions includes co-productions and NFB sponsored films.

TABLE 8

ENGLISH CBC PRIME TIME NETWORK BROADCASTS OF NFB FILMS

YEAR	TELECASTS	HOURS	ORIGINAL HOURS	REGIONAL ORIGINAL HOURS	CBC PRE-SALE CO-PRODUCTION	REPEAT HOURS
1984-1985	33	24½	11½	4	4½	13
1983-1984	34	25	17½	2½	10½	7½
1982-1983	13	15½	14	5	2	1½

FRENCH CBC PRIME TIME NETWORK BROADCAST OF NFB FILMS

YEAR	TELECASTS	HOURS	ORIGINAL HOURS	REGIONAL ORIGINAL HOURS	CBC PRE-SALE CO-PRODUCTION	REPEAT HOURS
1984-1985	32	20½	16½	1/10	8½	4
1983-1984	18	12	11	½	2	1
1982-1983	52	33½	23½	-	1½	10

NOTE:

1984-1985 includes 5 fillers, and films inside 3 regular CBC series (Nature of Things, For The Records, and The Journal), and excludes NFB minority co-production "The Wars", and "The Tin Flute".

1983-1984 includes 4 fillers, and 2 films included in "The Journal" as news stories.

1982-1983 excludes NFB minority co-production "Empire Inc." NFb telecasts are not usually on the full CBC network, and only on owned and operated stations.

Figures may not match other sources because of reporting errors. These estimates are the best available at this time.

TABLE 9

AVERAGE AUDIENCE FOR NFB FILMS TELECAST ON CBC ENGLISH NETWORK SINCE 1981*
(000's)

	1981-1982 (Apr-Mar) (N)	1982-1983** (Apr-Mar) (N)	1983-1984 (Apr-Mar) (N)	1984-1985 (Apr-Mar) (N)	1985-1986 (Apr-Dec) (N)	Average (N)
Prime Time	(12)	(12)	(35)	(32)	(17)	(107)
Rating	(10) 3.8%	(11) 5.6%	(23) 5.0%	(31) 3.3%	(16) 3.1%	(90) 4.1%
Share	(10) 7.4%	(11) 9.3%	(23) 8.8%	(31) 6.5%	(16) 5.6%	(90) 7.4%
Average Quarter-Hour Audience	(10) 487.5	(11) 718.9	(23) 693.0	(31) 487.8	(16) 455.9	(90) 568.2
Non-Prime Time	(41)	(15)	(7)	(12)	(5)	(80)
Rating	(15) 1.9%	(13) 1.3%	(4) 1.0%	(8) 2.0%	(5) 1.2%	(45) 1.6%
Share	(8) 8.4%	(8) 6.5%	(4) 3.0%	(8) 6.6%	(5) 6.0%	(33) 6.5%
Average Quarter-Hour Audience	(15) 244.2	(13) 165.7	(4) 127.3	(8) 255.4	(5) 152.2	(45) 202.9

NOTE: * By fiscal year including repeats, 1985-1986 to December only, and prime time (7-11 p.m.)
** Does not include "Empire Inc." (January 9 - February 13, 1985)

TABLE 10

AVERAGE AUDIENCE FOR NFB FILMS TELECAST ON RADIO-CANADA FRENCH NETWORK SINCE 1981
(000's)

	1981-1982 (Apr-Mar)		1982-1983 (Apr-Mar)		1983-1984 (Apr-Mar)		1984-1985 (Apr-Mar)		1985-1986 (Apr-Aug)		TOTAL	
	(N)		(N)		(N)		(N)		(N)		(N)	
Prime Time	(4)		(10)		(8)		(21)		(5)		(48)	
Rating	(4)	10.2%	(10)	9.6%	(8)	8.2%	(21)	6.3%	(4)	8.4%	(47)	7.8%
Average Quarter-Hour Audience	(4)	515.8	(10)	463.8	(8)	401.1	(21)	320.5	(4)	429.0	(47)	390.6
Non-Prime Time	(5)		(15)		(28)		(16)		(27)		(91)	
Rating	(4)	2.3%	(14)	4.0%	(17)	2.7%	(10)	2.1%	(24)	2.5%	(69)	2.8%
Average Quarter-Hour Audience	(4)	100.8	(14)	189.2	(17)	118.4	(10)	77.0	(24)	105.1	(69)	121.1

NOTE: By fiscal year, including repeats, 1985-1986 to August only, and prime time (7-11 p.m.)

TABLE 11
TOTAL NFB TELECASTS
(1952 - 1985)

	Telecasts*	Broadcasts	Cable	Pay-TV	Total English	Total French	Total Hours Telecast	Average Minutes Per. Tel.
1952 - 1953	226							
1953 - 1954	715							
1954 - 1955	2,226							
1955 - 1956	3,258							
1956 - 1957	4,388							
1957 - 1958	5,686							
1958 - 1959	5,315							
1959 - 1960	4,057							
1960 - 1961	5,329							
1961 - 1962	5,655							
1962 - 1963	7,410							
1963 - 1964	6,970							
1964 - 1965	6,208							
1965 - 1966	6,923							
1966 - 1967	8,426							
1967 - 1968	7,330							
1968 - 1969	8,009							
1969 - 1970	9,456							
1970 - 1971	8,536							
1971 - 1972	7,143							
1972 - 1973	6,481							
1973 - 1974	6,983	6,425	558		5,684	1,299	2,375	20
1974 - 1975	5,817	5,384	433		5,302	515	2,155	22
1975 - 1976	8,995	8,119	876		6,645	2,350	3,386	22
1976 - 1977	8,576	6,674	1,902		6,338	2,238	3,595	25
1977 - 1978	10,842	7,402	3,440		7,513	3,329	4,269	23
1978 - 1979	9,981	6,520	3,461		8,194	1,787	3,710	22
1979 - 1980	9,251	6,734	2,517		8,381	870	3,740	24
1980 - 1981	9,928	6,373	3,555		7,182	2,746	3,653	22
1981 - 1982	8,454	5,749	2,705		7,000	1,454	3,163	22
1982 - 1983	8,705	6,231	2,474		7,097	1,608	3,863	26
1983 - 1984	10,361	5,943	3,324	1,094	7,468	2,893	4,877	28
1984 - 1985	6,738	5,301	1,262	175	4,544	2,194	3,147	28
1985 - 1986	6,600 (Est.)							

* Includes Cablecasts which were separated in 1973.

TABLE 12

NFB CANADIAN TELEVISION REVENUE

(1979 - 1985)

(000's)

	1979-1980		1980-1981		1981-1982		1982-1983		1983-1984		1984-1985	
Broadcast Revenue	$	%	$	%	$	%	$	%	$	%	$	%
- CBC 1st Run	130	(27)*	318	(40)	416	(42)	526	(72)	159	(19)	282	(46)
- Other	359	(73)*	472	(60)	575	(38)	205	(28)	661	(81)	333	(54)
	489	(83)**	**790**	(87)	**991**	(85)	**731**	(73)	**820**	(70)	**615**	(64)
Video & Electronic Reproduction	**101**	(17)**	**118**	(13)	**172**	(15)	**265**	(27)	**350**	(30)	**341**	(36)
Total TV Rev.	**590**		**908**		**1,163**		**996**		**1,170**		**956**	
Total Sales & Royalties in Canada	**$1,820**		**$2,153**		**$2,314**		**$2,074**		**$2,129**		**$1,995**	
Percentage of Broadcast TV Revenue ***	(27%)		(37%)		(43%)		(35%)		(39%)		(31%)	
Percentage of Total TV Revenue ****	(32%)		(42%)		(50%)		(48%)		(55%)		(48%)	

* CBC & other revenue as percentage of broadcast revenue

** Broadcast revenue & video/electronic reproduction revenue as percentage of total television revenue.

*** Broadcast TV revenue as percentage of total NFB Canadian sales and royalty revenue.

**** Total TV revenue as percentage of total NFB Canadian Sales and royalties.

TABLE 13

NFB CANADIAN TELEVISION REVENUE IN CONSTANT DOLLARS (1979 - 1985) (000's)

	1979-1980	1980-1981	1981-1982	1982-1983	1983-1984	1984-1985
Broadcast Revenue						
- Current	$489	790	$991	$731	$820	$615
- Constant	**$232**	**$333**	**$377**	**$263**	**$281**	**$203**
Video and Electronic Reproduction						
- Current	$101	$118	$172	$265	$350	$341
- Constant	**$48**	**$50**	**$65**	**$95**	**$120**	**$113**
Total Revenue						
- Current	$590	$908	$1163	$996	$1170	$956
- Constant	**$280**	**$383**	**$443**	**$359**	**$402**	**$316**
Total Canadian Sales and Royalties						
- Current	$1,820	$2,153	$2,314	$2,074	$2,129	$1,995
- Constant	**$864**	**$908**	**$881**	**$747**	**$731**	**$658**
CPI 1971 = 1.0	2.107	2.370	2.626	2.728	2.914	3.03

NOTE: constant 1971 dollars based on consumer price index.

IV. TO REPORT ON THE EXTENT OF NFB INVOLVEMENT IN PROJECTS FUNDED BY THE CANADIAN BROADCAST PROGRAM DEVELOPMENT FUND FROM ITS INCEPTION IN JULY 1983 TO THE PRESENT.

IV. THE CANADIAN BROADCAST PROGRAM DEVELOPMENT FUND

A. The Extent of NFB Participation

The Film Board has participated in 23 projects involving Telefilm's Broadcast Fund. These projects have resulted in 47 or more films/videos ranging from a $4 million series of 18 dramas to a $30,000 video supported under the aid-to-filmmakers program.

The total budget of these films was $19.4 million. The NFB's contribution ($7 million in cash and services) exceeded that of the Broadcast Fund ($6.7 million in cash). Together, the NFB and the Broadcast Fund provided $13.7 million, or 70%, of the total $19.4 million production budget for these private sector films. If the CBC, Radio-Canada, Société Général du cinéma du Québec, and the 100% Capital Cost Allowance contributions are also calculated, the total public sector investment in these films would average at least 85% of budget.

In this spectrum of public subsidies, the National Film Board is the largest single contributor. The Board has achieved this status, despite its shortage of cash, through the provision of production services (such as shooting stage, laboratory, post-production facilities, etc.) which represent 65% of its investment in these films.

This fact has created resentment on the part of the private sector service companies. In response, Telefilm has imposed staff and cash conditions on NFB participation in Broadcast Fund projects.

B. Conditions Imposed on NFB Participation

These conditions are as follows.

* Half of the NFB's participation must be in cash in order to limit the use of NFB lab services.

* NFB staff directors cannot direct films with Broadcast Fund participation although in certain instances, such as the Canadian Literature Series, half the directors have been staff. There have been more recent instances where major NFB staff directors, such as Mike Rubbo, have been required to resign (rather than take leave) in order to participate in Broadcast Fund projects.

* The finished film must be distributed in all markets by a private Canadian company rather than the NFB.

These conditions are the subject of current negotiations between Telefilm and the National Film Board.

C. NFB/Telefilm Relationship

As of September, 1985, the NFB imposed a de facto moratorium on new projects involving Telefilm's Broadcast Fund pending the outcome of negotiations and/or the personal approval of the Film Commissioner.

Recent statements attributed to Telefilm's Executive Director Peter Pearson have raised doubts about future Broadcast Fund involvement in documentary film production per se.

It would be fair to say that, for these reasons, relations between the NFB and Telefilm have not been completely amicable. However, it should be remembered that many other NFB-private sector co-productions have used Telefilm's regular fund: "Les Beaux Souvenirs"; "Anne Trister"; "The Tin Flute"; and "The Wars". These films are not included in the Broadcast Fund calculations in the accompanying Tables 14, 15, and 16.

TABLE 14

TELEFILM BROADCAST FUND
(July 1, 1983 - December 31, 1985)

(000's)

Projects	No.	Total Budget	%	Telefilm	%
ENGLISH	154	$240,679	(100)	$ 80,192	(33.3)
FRENCH	116	125,288	(100)	37,298	(29.7)
TOTALS:	270	$365,968	(100)	$117,490	(32.1)

NFB - BROADCAST FUND SUMMARY
(July 1, 1983 - December 31, 1985)

(000's)

				NFB		
Projects	No.	Budget	Telefilm	Total	Cash	Services
ENGLISH	11	$12,309 (100%)	$4,153 (33.7%)	$4,978 (40.4%)	$1,390 (28%)	$3,588 (72%)
FRENCH	12	$ 7,046 (100%)	$2,570 (36.4%)	$2,003 (28.4%)	$1,054 (53%)	$ 949 (47%)
TOTALS	23	$19,355 (100%)	$6,723 (34.7%)	$6,981 (36%)	$2,444 (35%)	$4,537 (65%)

NOTE: Projects including participation from both the Broadcast Fund and the NFB amount to 8.5% of total Fund projects, 5.3% of the total Budget of those projects, and 5.7% of Telefilm's expenditure on the Fund. Excludes NFB-Telefilm regular fund projects such as "The Tin Flute", "Beaux Souvenirs", "Anne Trister", "Crime d'Ovide Plouffe", and "The Wars".

SOURCE: NFB & TELEFILM

TABLE 15

NFB BROADCAST FUND PROJECTS
(July 1, 1983 - December 31, 1985)

(000's)

ENGLISH

Project	Producer	Budget	Telefilm	NFB Total	NFB Cash	NFB Services
Bayo	Gulkin	$1,909	$ 636	$ 630	$ 345	$ 205
Blue Line	Allegro	510	170	199	10	189
Canadian Literature Series #1 (8 titles)	Atlantis	1,612	457	833	117	716
Canadian Literature Series #2 (18 Titles)	Atlantis	4,324	1,443	2,053	585	1,468
Company of Adventurers	K.A. Prod.	217	75	5	5	-
Jack McClelland	Close-up Film Prod	220	107	21	10	11
Season on The Water	Cinefort	214	86	107	45	62
Shooting Stars	Stein/McLean	297	59	150	150	-
Touch Me/ Huggers	Allegro	1,782	760	602	-	602
Unfinished Business	Zebra	973	295	271	110	161
Women in India	Cine-Sita	251	65	107	13	94
TOTALS : 11		$12,309	$4,153	$4,978	$1,390	$3,588

SOURCE: NFB & TELEFILM

TABLE 16

NFB BROADCAST FUND PROJECTS
(July 1, 1983 - December 31, 1985)

(000's)

FRENCH

Project	Producer	Budget	Telefilm	NFB Total	NFB Cash	NFB Services
Cap Lumiere*	East Motion Picture	$ 248	$ 122	$ 17	$ 17	$ -
Cap Sur l'Avenir*	Spectel	94	46	10	8	2
Le Déclin et La Chute de L'Empire Américain	Malo	1,885	596	764	437	327
Dame en Couleur	Lamy	1,450	483	450	202	248
Double Jeu	S. Cohen	105	32	6	-	6
Enfants d'au* petite valise	Maison des Quatres	50	13	15	1	14
Femme de l'Hotel*	Acpav	525	175	37	10	27
Picasso	Acpav	676	173	295	125	170
Pouvoir Intime	Bonin	1,709	838	250	163	87
Presence Française en Col-Brit.	Okexnon Film	83	19	58	23	35
Teleclip*	Spectel	86	28	38	33	5
Videoclip*	Spectel	135	45	63	35	28
TOTALS : 12		$7,046	$2,570	$2,003	$1,054	$949

* Aid to the private sector-NFB participation under PAPA program

SOURCE: NFB & TELEFILM

V. TO EXAMINE POLICY ALTERNATIVES WHICH MIGHT PROVIDE FOR EFFECTIVE DISTRIBUTION OF NFB PRODUCTIONS ON TELEVISION, INCLUDING THE EXAMINATION OF POSSIBLE CHANGES TO THE MANDATE AND STRUCTURE OF THE FILM BOARD ITSELF OR ALTERNATIVE ARRANGEMENTS FOR COOPERATION BETWEEN THE NFB AND OTHER AGENCIES OR INSTITUTIONS.

V. POLICY OPTIONS

A. Bringing Canadian Television Back to its Duty

When he returned to Canada in 1970, John Grierson warned then CRTC Chairman Pierre Juneau that Canadian television must be brought "back to its duty" by, among other things, increasing its public sector content in general, and NFB content in particular:

> "I would think that more collusion between Canadian television and the Film Board is a matter of practical policy."

Opinion polls tell us that the Canadian public:

* is concerned about the influence of American television programming on our way of life;

* wants more and better Canadian programming, particularly of the kind the NFB can do very well (documentaries and children's material); and

* recognizes its right, in a hundred channel society, to see the NFB films they have paid for on their television screens (and frequently enough that they might actually see some of the Board's Academy Award winners).

B. Connecting the NFB to Canadian Television

The NFB has been caught on the horns of an historical dilemma. Unlike the CBC, the NFB distribution system did not directly reach the audience, but only intermediaries such as theatres, school libraries, or broadcasters. Unlike the CFDC/Telefilm, it was not mandated to support and subsidize a politically ascendent private sector film industry.

The NFB's attempts to deal with its distribution problem, such as the Telejeunesse children's channel application, have been received cooly by the other public agencies and the political powers. As for the private sector, only if the NFB dismantled

itself and sold off the bricks of its building in Montreal, would all factions apparently be satisfied. However, most elements of the private sector can see a future for the NFB providing uneconomic services for the industry in training and research.

The NFB has been on the outside of the important policy decisions, looking in, for decades. Television is the most prominent example of its marginalization. However, the NFB simply does not have the political power to change that situation.

Connecting the NFB to the television system in an appropriate way is long overdue. The Board is an important non-commercial Canadian production resource which is vitally needed in a domestic system swamped by commercial American programming. At the same time, the NFB needs access to the Canadian television audience to fulfill its mandate.

Either the NFB gains regular access to the television screen in a way which does not compromise its unique, and sometimes exasperating qualities, or it will disappear once and for all. If that happens we, as Canadians, will be the poorer with one less mirror to hold up, one less voice of our own to hear, and fewer viewpoints to consider.

C. Policy Recommendations

NFB access to Canadian television audiences requires the following.

1. A public sector non-commercial cable/satellite channel(s)

One or more public sector cable/satellite channel(s) must be established before any radical change in the NFB's marginal relationship to television can be expected. Such a channel(s) would also aid in re-establishing the lost equilibrium between the largely Canadian public sector and the largely American private sector elements of the broadcasting system.

2. The NFB should be a partner, not a supplier

The NFB will never succeed in gaining long term access to television as long as it remains a program supplier, and does not have control over any significant aspect of its television distribution system. Therefore, the NFB must become an owner, operator, or partner in at least one appropriate cable/satellite channel. In addition the NFB should become a minority partner in any superchannel aimed at the American market which would presumably have to carry some advertising. The Canada-Quebec Consortium for TV-5 might provide a model.

3. Funding must be sufficient and appropriate

Such a cable/satellite channel must not be funded by:

* advertising - there are more than enough commercial channels catering to the majority audiences and advertising would compromise the long term objective of reaching minority audiences; or

* discretionary subscription - the monthly fee would either be prohibitive, or the viewership would be ridiculously small (unless the programming strategy were compromised to compete with other pay-TV channels for the mass audience).

The only mechanism that provides financial security for minority audiences (such as francophones, natives, westerners, maritimers, or for that matter, Canadians), without relying on an unwilling Parliament, is an automatic increase in the basic cable fee which is passed on to the channel. This would have to be combined with priority carriage of the service on all cable systems, as part of Canadianization of the basic cable service.

4. In the meantime, CBC should:

* give the NFB a regular monthly or weekly series slot in prime time without the usual journalistic standards limitations (although keeping the same kind of control that is exercised over "Dallas" and other series with regular slots); and

* allow regional NFB films, and NFB-private sector co-productions, to fully qualify for the 50% independent production quota program.

5. Telefilm should:

   * allow NFB regional studios special access to the Broadcast Fund regardless of the outcome of current NFB/Telefilm negotiations; and

   * allow any cable/satellite service involving the NFB as a partner to qualify for the Broadcast Fund.

   The latter would more properly be the Minister's decision.

6. As for the NFB, its Act should be changed to better reflect these distribution goals, while not undermining its traditional programming flexibility nor its essential services to the educational/community audiences.

D. Postscript

The NFB must be seen as a valuable national resource to be used to its fullest potential rather than a problem to be ignored or overcome. If this can only be achieved by giving the NFB a special status in policy considerations, then it is time to do that.

APPENDIX A

NFB FILMS BROADCAST ON SELECTED TELEVISION SERVICES BY NUMBER OF TELECASTS AND MINUTES

(1979 - 1985)

ENGLISH

CBC - Selected Stations

	CBUT-Vancouver	CFPL-London	CBLT-Toronto	CBMT-Montréal
1979-1980	81/2,255	154/3,898	141/3,123	84/2,380
1980-1981	40/1,137	139/3,025	141/2,300	40/1,137
1981-1982	48/1,182	190/3,835	147/2,285	47/1,157
1982-1983	45/1,764	160/4,020	107/2,514	45/1,797
1983-1984	49/2,216	140/4,151	62/2,384	48/2,215
1984-1985	55/1,634	87/2,181	62/1,824	56/1,693

	CHSJ-St-John	CBHT-Halifax	CBKT-Regina
1979-1980	44/1,727	92/2,517	81/2,255
1980-1981	42/1,188	62/1,520	83/1,827
1981-1982	57/1,423	73/1,673	59/1,376
1982-1983	42/1,715	79/2,535	80/2,231
1983-1984	29/1,426	105/3,287	76/2,855
1984-1985	27/ 849	81/2,230	150/3,606

NFB FILMS BROADCAST ON SELECTED TELEVISION SERVICES BY NUMBER OF TELECASTS AND MINUTES

(1979 - 1985)

ENGLISH

CTV - Selected Stations

	CHAN-Vancouver	CKCK-Regina	CJOH-Ottawa	CFTO-Toronto
1979-1980	57/ 956	144/1,812	7/284	4/425
1980-1981	38/1,148	72/1,031	15/579	2/224
1981-1982	60/1,530	-	-	-
1982-1983	38/ 981	86/1,797	14/280	-
1983-1984	60/1,342	34/ 752	1/ 13	2/ 22
1984-1985	64/1,353	-	-	-

	CFCF-Montréal	CJCH-Halifax	CJON-St-John's
1979-1980	1/ 89	83/2,183	7/ 320
1980-1981	2/224	1/ 112	2/ 224
1981-1982	-	-	-
1982-1983	-	-	1/ 27
1983-1984	-	-	-
1984-1985	-	-	80/1,714

	CHEK-Victoria	CFCN-Calgary	CFRN-Edmonton	CFQC-Saskatoon
1979-1980	42/1,640	113/2,577	31/1,074	88/1,649
1980-1981	40/1,139	98/2,986	81/2,263	103/2,300
1981-1982	50/1,221	58/1,591	27/ 658	102/1,905
1982-1983	13/ 418	172/4,975	32/ 832	143/3,165
1983-1984	-	146/4,383	25/ 684	110/2,058
1984-1985	1/ 14	7/ 223	13/ 331	101/1,884

NFB FILMS BROADCAST ON SELECTED TELEVISION SERVICES BY NUMBER OF TELECASTS AND MINUTES

(1979 - 1985)

ENGLISH

CTV - Selected Stations (cont'd)

	CKY-Winnipeg	CKCO-Kitchener	CICI-Sudbury	CKCW-Moncton
1979-1980	1/ 89	1/ 89	-	84/2,295
1980-1981	2/ 224	2/ 224	-	2/ 224
1981-1982	-	-	-	-
1982-1983	-	1/ 14	-	-
1983-1984	-	2/ 22	56/1,313	-
1984-1985	-	-	-	-

	CJCB-Sydney
1979-1980	83/2,183
1980-1981	1/ 112
1981-1982	-
1982-1983	-
1983-1984	-
1984-1985	-

GLOBAL

	CKGN-Toronto
1979-1980	454/ 8,832
1980-1981	405/ 8,531
1981-1982	287/ 6,154
1982-1983	534/11,488
1983-1984	226/ 4,989
1984-1985	61/ 1,325

NFB FILMS BROADCAST ON SELECTED TELEVISION SERVICES BY NUMBER OF TELECASTS AND MINUTES

(1979 - 1985)

ENGLISH

Selected Independent Stations

	CHCH-Hamilton	CITY-Toronto	CITV-Edmonton	CKVU-Vancouver
1979-1980	386/7,176	68/1,645	-	-
1980-1981	1/ 6	79/2,529	-	2/ 18
1981-1982	-	109/2,788	-	-
1982-1983	136/2,189	182/4,058	2/ 48	-
1983-1984	275/5,952	76/2,023	295/986	2/ 28
1984-1985	165/3,690	164/3,836	-	-

	CKND-Winnipeg
1979-1980	261/6,780
1980-1981	106/2,192
1981-1982	184/1,855
1982-1983	327/2,895
1983-1984	16/ 310
1984-1985	-

NFB FILMS BROADCAST ON SELECTED TELEVISION SERVICES BY NUMBER OF TELECASTS AND MINUTES

(1979 - 1985)

FRENCH

COGECO

	CKSH TV-Sherbrooke	CKTM TV Trois-Rivières
1979-1980	1/ 10	1/ 10
1980-1981	49/1,233	50/1,333
1981-1982	36/ 981	39/1,141
1982-1983	47/1,762	46/1,739
1983-1984	54/2,007	51/2,088
1984-1985	64/1,981	65/2,144

TVA

	CFTM-Montréal	CFCM-Québec	CHLT-Sherbrooke
1979-1980	-	-	-
1980-1981	-	-	-
1981-1982	-	-	2/53
1982-1983	-	-	-
1983-1984	-	-	1/13
1984-1985	1/18	1/18	1/18

	CJPM-Chicoutimi	CHOT-Ottawa/Hull	CHEM-Trois-Rivières
1979-1980	-	-	5/90
1980-1981	-	-	-
1981-1982	1/23	-	-
1982-1983	-	-	-
1983-1984	-	-	-
1984-1985	1/18	1/18	1/18

NFB FILMS BROADCAST ON SELECTED TELEVISION SERVICES BY NUMBER OF TELECASTS AND MINUTES

(1979 - 1985)

FRENCH

TVA

	CFER-Rimouski	CIMT-Rivières-du-Loup	CFEM-Rouyn
1979-1980	1/25	-	-
1980-1981	-	-	-
1981-1982	-	-	-
1982-1983	-	-	-
1983-1984	-	-	26/310
1984-1985	1/18	1/18	21/298

	CHAU-Carleton*
1979-1980	1/ 54
1980-1981	53/1,285
1981-1982	37/1,392
1982-1983	28/1,142
1983-1984	34/1,223
1984-1985	2/ 44

* NOTE: CHAU is also a Radio-Canada affiliate.

NFB FILMS BROADCAST ON SELECTED TELEVISION SERVICES BY NUMBER OF TELECASTS AND MINUTES.

(1979 - 1985)

EDUCATIONAL NETWORKS*

	TV-Ontario CICA-Toronto	Radio-Québec CIVM-Montreal
1979-1980	25/ 374	N/A
1980-1981	60/ 902	29/1,482
1981-1982	47/1,016	N/A
1982-1983	16/ 354	11/ 726
1983-1984	18/ 806	39/2,303
1984-1985	N/A	26/1,008

	Knowledge Network - B.C.	Alberta ACCESS CKUA-Edmonton
1979-1980	-	N/A
1980-1981	-	N/A
1981-1982	71/ 1,542	N/A
1982-1983	803/11,007	N/A
1983-1984	1,812/22,798	N/A
1984-1985	352/ 9,456	N/A

* Reporting to NFB very erratic, and these figures are not reliable (See page 24 and 25)

NFB FILMS BROADCAST ON SELECTED TELEVISION SERVICES BY NUMBER OF TELECASTS AND MINUTES

(1980 - 1985)

PAY TV*

	TELETHEATRE CABLECOM - Saskatchewan	C-CHANNEL	STAR CHANNEL
1980-1981	46/1,191	-	-
1981-1982	-	-	-
1982-1983	-	-	-
1983-1984	-	48/864	12/738
1984-1985	-	-	-

	WORLD VIEW Vancouver	SUPERCHANNEL Alberta	SUPERCHANNEL Ontario
1980-1981	-	-	-
1981-1982	-	-	-
1982-1983	-	-	-
1983-1984	171/2,861	-	115/10,596
1984-1985	115/2,129	6/414	50/ 3,644

	TVEC-Montreal	FIRST CHOICE	TCTV-OKA (CAN COM)
1980-1981	-	-	-
1981-1982	-	-	-
1982-1983	-	-	81/2,685
1983-1984	522/15,889	N/A	36/2,680
1984-1985	-	N/A	-

X (400 line)

* Reporting to the NFB is probably unreliable.

APPENDIX B

NFB FILMS REJECTED BY CBC/RC FOR NETWORK TELECAST 1979-1985

FRENCH NETWORK

TITLE	YEAR	LENGTH
LES ACCIDENTS	1978	30
L'AGE DE CHAISE	1978	13
L'AGE DES PIGEONS	1982	38
AL BEDO	1982	54
L'ANSE A VALLEAU	1978	23
ARMAND PLOURDE	1980	57
AU REVOIR	1983	6
AVORTEMENT	1984	54
AZZEL	1979	28
BAXTER GAGNE SON CIEL	1981	15
LA BETE LUMINEUSE	1982	127
BEYROUTH: A DEFAUT D'ETRE MORT	1983	57
BIEN NAITRE	1978	52
BIOSCOPE	1984	9
LA BOMBE? ET PUIS APRES	-	-
CANINABIS	1979	9
CHAMPIGNON	1984	3
LE CERF-VOLANTISTE	1983	28
COGNE DUR	1979	10
LE COMMERCE DE LA VIEILLESSE	1981	26
COLLECTIONNEUR DE SONS	1982	11
DEBOUTS SUR LEURS TERRES	1982	113
DE GRACE ET D'EMBARRAS	-	-
LE DERNIER GLACIER	1984	83
DEUX REVES D'UNE NATION	1980	28
DOMINGA	1979	26
LE DOUX PARTAGE	1983	27
DU MAUVAIS CÔTÉ DE LA CLÔTURE	1979	45

FRENCH NETWORK

TITLE	YEAR	LENGTH
L'EDIFICE PEARSON	1977	15
EDMONTON ET COMMENT S'Y RENDRE	1979	89
EMOTION DISSONANTE	1984	81
L'ENFANT FRAGILE	1980	83
LES ENFANTS DU GUMBO	1982	72
L'ENIGME DU SAPHIR	1979	13
EN PRISON	1975	10
L'ESPRIT DES NEIGES	1983	21
ET POUR LE PIRE	1980	25
FAIT D'HIVER	1984	26
FEMMES AU TRAVAIL	1983	24
LE FROLIC CE POUR AYDER	1979	83
FUIR	1979	73
LA GUERRE	1976	28
L'HOMME: UN VOYAGE DANS LE TEMPS	1983	10
ICI VOTRE MUSEE	1979	12
ILLUSIONS TRANQUILLES	1984	53
INITIATION A L'ESCAPADE	1980	27
JAPON INC.	1980	27
JE DETESTE PERDRE	1977	56
JOURNAL DE VOYAGE	1978	9
LEO GERVAIS SCULPTEUR	1982	57
MADAME VOUS AVEZ RIEN	1982	55
MAGIE DE LA NATURE	1978	27
MEMOIRES D'UNE ENFANT DES ANDES	1985	58
MISSION EN CHINE	1980	57
MUR DE VERRE	1978	11
NARCISSE	1983	21
LES NAUFRAGES DU QUARTIER	1980	12
NELLI KIM	1978	28
NI SCENE NI COULISSES	1978	9
LES NOUVEAUX CANADIENS: QUATRE PORTRAITS	-	-

FRENCH NETWORK

TITLE	YEAR	LENGTH
LA PASSION DE DANSER	1982	46
LE PAYS DE LA TERRE SANS ARBRE	1980	110
LA PLAGE	1978	3
POST-SCRIPTUM (LES ENFANTS DES NORMES:)	1983	114
LES PRISONS DE L'ESPRIT	1983	55
RIEN QU'UNE PETITE CHANSON D'AMOUR	1974	10
MES REVES AU BOUT DU FILM	-	-
RIOPELLE	1982	54
RIVIERES-AUX RENARDS	-	-
SAGESSE ORDINAIRE	-	-
SOUVENIRS DE GUERRE	1982	16
LA TOILE D'ARAIGNÉE	1979	117
LE TRAVAILE PIÈGE	1984	43
TRÊVE	1983	5
LES TROIS CERVEAUX	1983	29
UNE ÂME À VOILE	1982	8
UN GARS DE LA PLACE	1983	26
UN MOIS À WOUKANG	1980	112
LES VOILES BAS ET EN TRAVERS	1983	56

ENGLISH NETWORK

TITLE	YEAR	LENGTH
ABORTION: STORIES FROM NORTH AND SOUTH	1984	54
AFTER THE WARS	1981	28
ALDEN NOWLAN	1984	28
ATTENTION: WOMEN AT WORK	1983	28
BEAUX SOUVENIRS	1981	113
BEIRUT: NOT ENOUGH DEATH TO GO AROUND	1983	57
BEST TIME OF MY LIFE		
BEYOND THE FRONTIER	1983	22
BIG AND THE BLUES	1980	25
BILL REID	1979	27
BIOSPHERE	1979	56
BOY WHO TURNED OFF	1981	27
BREAKDOWN	1977	25
BUSINESS OF AGING	1981	26
CAPITAL	1981	28
CARAVANERS	1978	27
CARRIED AWAY	1985	6
CASE OF BARBARA PARSONS	1978	51
CHILDREN OF ALCOHOL	1984	18
CHILDREN OF THE TRIBE	1980	28
CHINA - A LAND TRANSFORMED	1980	25
CLASS PROJECT - THE GARBAGE MOVIE	1980	23
CORDELIA	1979	115
CYCLING - STILL THE GREATEST	1980	27
DAD'S HOUSE, MOM'S HOUSE	1985	47
DAISY: STORY OF A FACELIFT	1982	57
DARK LULLABIES	1985	81
DEAR THEO	1975	49
DEMOCRACY ON TRIAL : THE MORGENTALER AFFAIR	1984	58
DEVELOPMENT WITHOUT TEARS	1978	31
DEVIL AT YOUR HEELS	1981	102
DIEF	1981	26
DIVING - NO PLACE FOR COWARDS	1980	27
DREAM OF A FREE COUNTRY	1983	59

ENGLISH NETWORK

TITLE	YEAR	LENGTH
ESTUARY	1979	11
EVE LAMBERT	1978	51
FACE TO FACE	1985	
FIXED IN TIME	1980	19
FRIENDS OF THE FAMILY	1982	9
GETTING STARTED	1979	12
GRAIN ELEVATOR	1981	15
GREAT CHESS MOVIE	1982	79
GREAT DAYS IN THE ROCKIES	1983	11
GROS MORNE : A MATTER OF TIME	1978	17
GROWING DOLLARS	1978	28
GUI DAO: (SERIES IN 3 PARTS)	1980	60
GUI DAO...	1980	60
GUI DAO...	1980	80
INCIDENT AT RESTIGOUCHE	1984	45
THE INHERITANCE - JOHNSONS	1980	58
IT'S JUST BETTER	1982	15
JACK BUSH	1979	56
JACK HODGINS' ISLAND	1981	56
JAPAN INC.	1980	78
JAPANESE WOMAN	1984	52
JOHN RAFTERY, AMATEUR BOXER	1980	27
JUGGLER	1980	12
KID WHO COULDN'T MISS	1982	79
K.C.I. - BEYOND THE 3R'S	1982	27
LAST DAYS OF LIVING	1980	57
LAST RIGHTS	1984	28
LAUGH LINES	1979	26
LIBERATION OF AMSTERDAM	1980	56
LISTEN YOU'LL SEE	1983	6
LOTO MANIA	1980	26

ENGLISH NETWORK

TITLE	YEAR	LENGTH
MAGIC IN THE SKY	1981	56
MAN WHO DIGS FOR FISH	1979	13
MARY OF MILE 18	1981	11
MILLER BRITTAIN	1981	57
MASCULINE MYSTIQUE	1984	86
MIRROR, MIRROR	1983	25
MONICA GOERMAN, GYMNAST	1980	11
THE MOVE	1970	28
MY URBAN GARDEN	1984	26
NEAREST POINT TO EVERYWHERE	1978	27
NEW DENMARK	1980	27
NO MORE HIBAKUSHA	1983	55
NORTHROPE FRYE	1985	
NORTH-SOUTH MONOLOGUE	1982	57
NOSE AND TINA	1980	27
NOT FAR FROM BOLGATANGA	1982	28
NUNS	1985	
OFF THE WALL	1981	55
OTHER TONGUES	1984	57
OUR HEALTH IS NOT FOR SALE	1978	25
PAMIAT: MEMORY OF ANCESTORS	1981	30
PROMISED LAND		
REFLECTIONS ON A SHIP CONVENTION	1978	21
RICHARD ROHMER AND HIS REFERENDUM	1979	57
RIGHT CANDIDATE FOR ROSE...	1979	32
ROSS FAMILY MYSTERY	1980	20

ENGLISH NETWORK

TITLE	YEAR	LENGTH
SALVAGE PRINCE	1979	22
SCREAM FROM SILENCE	1979	95
SEA DREAM	1979	5
SMALL IS BEAUTIFUL	1978	29
SOLZHENITSYN'S CHILDREN	1978	87
SOME CALL IT PROGRESS	1978	27
SONG OF THE PADDLE	1978	40
SONG OF HAJI OMAR	1978	58
STAGES	1980	57
STATIONS ON THE YANGTZE	1985	
STRIKER	1976	25
SURDITUDE	1981	84
TASTE OF TOMORROW	1980	55
THIS BORROWED LAND	1984	28
TREASURE OF THE GROTOCEANS	1980	15
TREE	1977	17
TREE POWER	1979	27
TRIANGLE ISLAND	1979	13
TROUT THAT STOLE THE RAINBOW	1982	8
TURNAROUND	1984	46
UMPIRE	1985	17
UNBROKEN LINE	1979	29
UNEMPLOYMENT: VOICES FOR THE LINE	1980	53
VISIT FROM CAPTAIN COOK	1980	15
WARDAIR	1985	
WAREHOUSE FOR BODIES	1979	27
WHO WILL IS SENTENCE NOW?	1978	28
WOOD MOUNTAIN POEMS	1978	28